The Real Pen-Work Self-Instructor in Penmanship

Contains more Copy, more Ornamental Work, and more and better Instructions, for learning the Whole Art of Penmanship without a teacher, than any other work ever published in the World. Everything is explained in such a plain and simple way, that any one, no matter how difficult writing may naturally be to him, can learn to write a beautiful hand in an incredibly short time.

No Other Publishers in the World are Giving the People As Much for the Money. Nothing Like it Ever Known Before.

The Largest and most magnificently Illustrated Work on the subject of Penmanship ever published in the World. Expert Pencilmens and Men of Learning everywhere, all admit that the Real Pen-Work Self-Instructor is the greatest means ever known for learning to write an elegant hand.

Copyrighted 1881, by Knowles & Maxim, Publishers.
This book, The Real Pen-Work Self-Instructor in Penmanship, is universally acknowledged by expert penmen, writing teachers, and by men of learning and the best judges everywhere, to be the greatest means ever known for learning to do pen-drawing and flourishing and all kinds of the most beautiful ornamental pen-work. All acknowledge that it is the greatest means ever known for learning to do pen-drawing and flourishing and all kinds of the most beautiful ornamental pen-work.

How We Came To Publish

INTRODUCTION TO THE
REAL PEN-WORK SELF-INSTRUCTOR IN PENMANSHIP.

Published by KNOWLES & MAXIM, ST. CATHARINES, ONTARIO, CANADA.

PRICE ONE DOLLAR PER COPY.

GREATEST MEANS EVER KNOWN FOR LEARNING TO WRITE AN ELEGANT HAND.

This work is complete in everything in the form of penmanship. But the great secret why it is so easy to learn to write is contained in the Self-Instructor, because everything in the whole book is so thoroughly explained that you cannot help understanding it. There is no more doubt about what you cannot understand than there is that the sun rises and sets. Nothing has been neglected. Everything that you can find in the Real Pen-Work Self-Instructor is contained in this book. Everything that you cannot possibly fail to understand is contained in this book. Everything that you cannot possibly fail to do with a pen. Everything is made so plain and simple and easy, that no one can fail to understand it all, and no one can fail to learn to write an elegant hand in only a few weeks.

The Real Pen-Work Self-Instructor in Penmanship.

A short time since, one of the partners of this firm, J. D. Knowles, and Mr. Platt, a young man of 19 years of age, invented a new and ingenious electrical process, which we call the Photo-Electrographing Process. This process enables any one to reproduce any writing or ornamental pen-work on paper in any color, or combination of colors and gold, so perfect and exact, that the reproduction or photo-electrograph cannot be told from the original writing.

THE PHOTO-ELECTROGRAPHING PROCESS.

How We Came To Publish THIS BOOK, THE BEST OF ALL GREATEST MEANS EVER KNOWN FOR LEARNING TO WRITE AN ELEGANT HAND.

When we first perfected the photo-electrographing process for reproducing pen-work and penmanship, we resolved to collect all the best specimens of pen-work and penmanship that ever were written, and reproduce them in this whole book, so that men of learning and the best judges everywhere can see with their own eyes, just how to do it. It shows you just how to begin, how to proceed, and how to finish the whole art of penmanship without a teacher. Nothing has been neglected. Everything is explained in such a plain and simple way, that no one can fail to understand it all, and no one can fail to learn from this book to write an elegant hand in very short time, if you will try.

The Self-Instructor.

And you will see a greater variety, and more styles of elegant writing, and more designs of beautiful flourishing and ornamental work, than you can find in any other collection of pen-work ever published anywhere in the world.

EASY TO LEARN TO WRITE.

All the best penmen and all the best instructors ever known for learning to write an elegant hand, quickly and easily, have taught by all the very best penmen and writing teachers in business colleges and writing schools in the whole world are contained in this book. Everything that you can find in any book on penmanship is contained in this book, the Real Pen-Work Self-Instructor in Penmanship.
The work on this page shows what Mr. Morgan learned to do in five weeks' practice from the Real Pen-Work Self-Instructor in Pennsylvania.

It must seem wonderful to a person who never saw the Self-Instructor, that any one could learn to write so well, and do such nice work in so short a time. A short time ago Mr. Morgan was only an ordinary writer. Now, after only a few weeks' practice from the Real Pen-Work Self-Instructor, he has learned to be, as the above work shows, one of the most elegant writers and finest ornamental penmen in the whole world! Such Wonderful Improvement must seem more like a fairy dream than a reality to any one who never saw this Self-Instructor. But the fact is, it is easy enough to learn to write well when you have the proper instruction. A person needs to be shown how. The Self-Instructor tells you all about it. It is the greatest means ever known for learning to write an elegant hand.
A correct position at the desk, and also for holding the pen, are indispensable to good penmanship. The following directions and instructions should be carefully heeded. As the first act of a person in preparing to write is to take a position at the desk, this demands our first attention. It is a noticeable fact that in all occupations there is some one position of the body better adapted than any other to the nature of the work. In taking a correct position whether sitting or standing, a free and easy position is required. All writers long correspond to the movements that produce them, practiced and unpracticed. Hence it can be formed only by free and regular movements; and these movements depend upon those of the muscles of the arm, hand and fingers, which are chiefly connected in the production of written forms. That position which gives the muscles a free and easy action is best suited to the purpose. It is impossible to assume a free and easy position while using a desk or table that is not of the proper height. The height of table or desk is one, at which a person, when sitting in a correct position, with the feet placed firmly upon the floor, and the elbow on the desk, finds that his shoulder is neither elevated nor depressed. After thus preparing yourself, the next thing that requires the attention is the manner of holding the pen; there is no point in penmanship demanding closer attention than this. The demand arises from the fact that beginners almost invariably hold the pen improperly, and that it is one of the most difficult things to learn; yet care and patience will soon bring about the desired result, and when the correct position is once thoroughly fixed there is no danger of losing it. We present the following method for holding the pen, which our experience in teaching has given us ample reason to believe to be the most practicable: Take the pen in the hand between the thumb and the first and second fingers, in such a manner that the holder shall cross the first finger just above the knuckle joint. Let the second finger drop below the first so that the holder shall cross it at the root of the nail. The third and fourth fingers should curl beneath the hand and rest upon the nails. This is the most natural method for holding the pen, and when once mastered, is never likely to be forgotten. With these directions and the help of the accompanying cuts, the student can not fail to acquire a correct position as readily as with the assistance of an experienced master.
There are four principal movements used in writing. The finger, the slide, the muscular and the whole-arm movements.

The following exercises are arranged according to a new method, and it requires but very little practice with the help of the instructions given under each exercise to get perfect control of all the movements.

By a little practice on these exercises, it is a very easy matter to learn to write.

It is easy enough to learn to write an elegant hand if you have the proper instruction; these exercises and the following analysis of all the letters tell you all about it.

Exercise for Practice on the Finger Movement.

This movement is made by the fingers alone. It is so natural to make letters with the fingers that this movement requires but little attention.

Exercise for Practice on the Slide Movement.

This movement is a motion of the arm from the elbow without moving the joints of either the fingers or wrist. Rest the arm on the muscle near the elbow and the hand on the ends of the last two fingers.

Exercise for Practice on the Finger and Slide Movements Combined.

These are illustrations of the way in which all the short letters should be practiced. Use as much as possible while practicing on these exercises, for you are sure to use the fingers enough.

Exercise for Practice on the Finger, Slide and Whole-Arm Movements Combined.

This is one of the very best exercises. A very little practice on this exercise will produce wonders. A person will sometimes get control of all the movements in this exercise by practicing five minutes.

Exercise for Practice on the Whole-Arm Movement.

Exercise for Practice on the Muscular Movement.

This movement is produced by rolling the arm on the muscle just below the elbow, without moving the joints of either the fingers or wrist. Move the fingers and not one of the last two fingers. This movement is always combined with the finger movement, but it is only the muscular movement that requires attention, for the fingers will take care of themselves.

Exercise for Practice on the Finger, Slide and Muscular Movements Combined.

Make the first line with the slide movement, the body of the letter with the finger movement, then finish by drawing a curved line over and around the letter with the muscular movement.

Exercise for Practice on the Capital Stem.

The capital stem is the most important principle used in making capital letters, and it is one of the very best exercises for getting on the whole-arm movement.

Exercise for Practice on Direct and Indirect Oval, also Shading Exercise.

This exercise is adapted for practice on either the muscular or whole-arm movements.
We give on this and the following six pages a complete analysis of all the letters. Every letter of the whole alphabet is taken all to pieces, one at a time, and thoroughly analyzed and explained by itself, in such a plain and simple way, that you cannot help seeing and understanding all about it. You can see at once just how each letter is made. No one ever fails who tries to learn to write from this method. All succeed far beyond their expectations. Even the dullest scholar can learn to write well from this method in a very short time. Do not fail to study carefully the instructions given on this and the following six pages. You will be surprised that you can learn to write so elegant hand so rapidly and easily.

This scale or square shows the length of all the small letters in the standard hand, or the size of letters used in ordinary practical and business writing. The standard hand is the best size for all practical purposes. The spaces in the standard hand are just one-eighth of an inch wide, and the height and width of all the letters are in exact proportion. In the standard hand, the capital letters are all three-eighths of an inch long, except j, y, and z, which are full length, or five-eighths of an inch long.

Copyrighted 1882, by the Publishers, Knowles & Maxon.
When letters are put together to make words they must all have the same slant in order to look well.

All good penmen agree that letters look the best when slanted about 52° (fifty-two degrees) from the horizontal, the same as you see there in the above cut.

By comparing the letters with the scale of slant, the same as you see in the above cut, you will see at once just how much to slant all the letters.

How much to slant letters is one of the first and most important things to learn. By the use of the above cut and these instructions, it is also one of the easiest things to learn, for you can see at once, without any trouble at all, just how much to slant letters.

Principles and the Capitals A, N, M, T, F and K Thoroughly Analyzed and Explained.

The first principle is called the straight line and is usually one space in length and in all letters, except small x, has a slant of 52 degrees.

The second principle is called the right curve and is thus named because it is found on the right side of any oval figure. It is usually made on the score line at 45 degrees.

The third principle is called the left curve because round on the left of any oval figure. It is usually made on the slant of 30 degrees.

The fourth principle is called the extended loop and is formed by the union of the first three principles, the second and third forming a loop crossing one space above baseline and one-third the height of principle.

The fifth principle is called the capital 0, and consists of left curve, broad turn, right curve, large turn and left curve, terminating one-third space from baseline. Entire height, three spaces; entire width, two spaces; distance between left curves one-third space.

The sixth principle is called the inflated oval and consists of left curve, broad turn and right curve. Height three spaces; width one-half the height, one and one-half spaces at left corner and one-third space.

The seventh principle is called the capital stem and consists of a left curve, a right curve and a left curve, the last two forming two-thirds and one-half spaces in length and one and one-half spaces in width. Slant of oval 15 degrees.

Capital A consists of capital stem joined angularly at top to a slight left curve extending divergently to baseline and finally by left curve uniting with right, crossing first left curve one-half space above baseline and terminating one space above.


Capital T consists of the capital stem modified by being bent and shortened one-half space at top. Over this is placed the cap of letter consisting of left curve, inverted loop and left and right curve. At left of capital stem, three equal spaces. The cap should be made first.

Analysis: Principles 7, 3, 2, 3.

Capital N consists of the first two lines of A united by short curve at bottom to a junction extending two spaces above baseline. Distance between lines at half the height of letter should be equal.


Capital F is formed the same as T, except that the last curve of the capital stem is bent downward and extended across the capital stem, terminating with left curve extending from one-half the height of letter downward one-fourth space.

Analysis: Principles 7, 3, 2, 3.

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Capital G consists of right curve extending upward from base line three spaces, where it unites by short turn to left curve, crossing first curve one and one-half spaces above base line and uniting by broad turn to right curve, which joins angularly at half the height of letter, to the lower half of capital stem.

Analysis: Principles 2, 3, 2, 3, 7.


Capital S consists of right curve extending from base line upward three spaces, where it unites by short turn to capital stem, mo<style>lied by inward curved curve. The oval is divided laterally to H and K. Loop crossing one-half the height.

Analysis: Principles 2, 7, 3.

Capital L is formed the same as S, except that in L the oval is omitted and the capital stem is united one-third space above base line to a left and right curve terminating one space above base line and one space to right of capital stem. Analysis: Principles 2, 7, 2.

Capital J consists of left curve crossing base line in three spaces and united by short turn at base line to right curve. Width three spaces; height three spaces; breadth of capital stem one-third space. Analysis: Principles 4, 1, 5.

Capital O is formed of left curve extending upward from base line three spaces and united by short turn to a capital stem similar to that of B. Analysis: Principles 3, 7.

Capital E begins at full height by left curve descending three-fourths space, united by short turn to right curve crossing left near top and uniting to left curve descending one space, and joined by small loop, at right angles to main slant, to a small capital O. Analysis: Principles 3, 2, 3, 5.

Capital D is formed of left and right curves, beginning two spaces above base line uniting by horizontal loop at base to right curve, which at full height is joined by broad turn to left curve which at one-third space below base line is joined by broad turn to right curve terminating one space above line. Analysis: Principles 7, 5, 2.

Capital C consists of right curve ascending three spaces united by short turn to let curve forming loop over space above baseline. Analysis: Principles 2, 5.

Capital Q consists of the inverted oval, joined by loop, similar to that of J, near baseline to a right curve terminating one space from oval above baseline. Analysis: Principles 6, 3, 2.

Capital V consists of the inverted oval united angularly to a straight line joined by short turn to a right curve, terminating one space from baseline. Analysis: Principles 6, 2, 1, 2.

Capital X consists of the inverted oval, to which is added a half curve uniting at baseline by short turn to right curve extending one space where baseline. Distance between oval and left curve at top, one and two-thirds spaces; at bottom, one and one-third spaces. Analysis: Principles 4, 3, 2.

Capital Y consists of the inverted oval joined angularly at baseline by short turn to a diverging right curve, extending upward three spaces, which it unites angularly to a converging left curve, which at baseline, joins angularly a left curve terminating two spaces above baseline. At half the height there should be three equal spaces. Analysis: Principles 6, 5, 1, 3.

Capital W consists of the inverted oval joined at baseline by short turn to a right curve, uniting at baseline to a left curve terminating one space from oval and two spaces above baseline. Analysis: Principles 6, 3, 2.

The character consists of left angle and right curve, broad turn, left angle and right curve, upper turn, left angle and right curve, broad turn, left curve. Height three spaces. Analysis: Principles 3, 2, 3, 2, 3.

Copyrighted 1882, by the Publishers, Knower & Mann.
All the Small Letters Thoroughly Analyzed and Explained.
SPENCERIAN SCRIPT.

Atlanta B. Bronson C. Cutlers
B. Detroit E. Esquire J. Culter
J. Grafton N. Harlow L. Lisbon
J. Johnson N. Kentucky L. London
M. W. Matlcy N. Hasky O. Ortho

SPENCERIAN SCRIPT.

MARKS.—This page and the preceding page are specimens of real written copies, by Spencerian Authors, who are known the world over as the best writers that ever lived. These pages are the best written pages in the world. They are the best specimens of elegant writing ever done with a pen. These two pages are taken by permission from the New Spencerian Compendium of Penmanship, published in five parts, by Blakeman, Taylor & Co., New York. The New Spencerian Compendium illustrates to perfection the great skill of the Spencerians, and the immense value of their system. Copyrighted 180, by Blakeman, Taylor & Co.
New York, Nov. 15, 1866.

$250
A light note to James M. Campbell, for
order.

Forty-two hundred and Ninety-eight
Dollars, value received. Williams & Backard.

C. T. Rainbrididg Co.
425 Broadway, New York.

New York, Oct. 3, 1866.

$170
Six months from date I promise to
pay W. H. King for one seventeen hun-
dred Dollars, value received.

Thomas Hunter.
SELECT VERSES FOR AUTOGRAPH ALBUMS.

Go forth, thou little volume,
I leave thee to thy fate;
To love and friendship truly
Thy leaves I dedicate.

The purest treasure
Mortal times afford;
Is spotless reputation.

On the broad highway of action
Friends of worth are far and few,
But when one has proved her friendship,
Cling to her who clings to you.

What's the use of always fretting
At the trifles we shall find
Ever straining along our pathway—
Travel on, and never mind.

On this leaf, in memory prest,
May my name forever rest.

If you wish to laugh
Glance at my autograph.

As soon as comes your wedding day,
A token to you I'll send,
In sunshine, use the brushy part,
In storm, the other end.

Man's love is like Scotch snuff—
You take a pinch and that's enough.
Profit by this sage advice,
When you fall in love, think twice.

For simple and simple feet,
And all the less in tail
Are nothing when compared to thee—
Thou last of fools—female.
Look this department through and you will see a greater variety and more designs of beautiful flourishing and ornamental pen-work than can be found in any other collection in the world.

The department contains specimens of ornamental pen-work by nearly all the best penmen who have ever lived.

This department is complete in everything in the form of ornamental penmanship. The original drawings of the pen-work gems contained in this department cost us many thousands of dollars, and those perfect photo-electrographs of the original drawings are so perfect and exact, that they look just exactly as well as the originals themselves, and are a perfect counterpart and fac-simile in every particular. And as far as actual value is concerned, these photo-electrographs are worth just as much as though they were each done separately with a pen at great cost.

Photo-electrographing is a new process recently perfected by us, by means of which we are able to reproduce real pen-work, in any color, or in all colors and gold, so perfect and absolutely exact, that the reproduction of the photo-electrograph cannot be told from the original pen and ink work.

When we first perfected the photo-electrographing process we realized that we could publish the most perfect self-instructor in penmanship ever known.

We saw at once, that we could publish and furnish at very small cost, an amount and variety of real written copies that would cost several thousand dollars for the execution of the originals, and which would be just as good in every way, and in fact, real pen-work the same as the original drawings.

Again we say, look this department through carefully and you will find the greatest variety of pen-work ever seen, and the best copies, and best instructions, and best methods ever known for learning the beautiful art yourself.
ABCDEF
HIJKLMNOP
QRSTUVWXYZ
THE TRACING PROCESS.

INSTRUCTIONS

THE TRACING PROCESS.

The Tracing Process has for a long time been known to leading penmen and per-artists. It has always been kept a sort of secret. It is the quickest and best way in the world to make an exact copy of any kind of ornamental pen-work.

The Tracing Process is so simple, plain and easy, that a child can make an exact copy of any kind of ornamental pen-work, and do it to wonderful perfection.

The Self-Instructor is the only work ever published, which teaches this immensely valuable and important Process, in connection with penmanship.

DO NOT FAIL!

Begin to read these instructions carefully, and you will know all about this process, and you will see and understand for yourself, how it is that you, or anybody, can do such nice pen-work without any trouble at all, and right from the very start. Take a sheet of transparent tracing paper, and place it on the picture to be copied; then with a good lead pencil trace all the outlines and shadings of the entire picture, until you have taken a complete and perfect outline of the original drawing on your tracing paper.

After you have done this, turn your tracing paper over and black the whole other side of it with your pen. Then place your tracing paper, blacked side down, on your drawing paper, or wherever you wish to make your drawing, and take a hard, line-pointed lead pencil and trace over all the outlines and shadings of the entire picture. Thus you print in pencil a perfect copy of the entire picture on your drawing paper. After you have done this, it is a very easy matter to finish the picture with pen and ink, by putting ink on in place of the pencilings, and shading according to the shading of the original, erasing the pencil marks with a rubber after the ink is put on.

Now this is all there is to it. This is all you have to do to work by the Tracing Process, which you can see is very easy.

As you read and think about instructions carefully, you can see at a sight that there is nothing mysterious about either the tracing paper or the Tracing Process, and that you can do all this by the simplest and plainest system, and in doing so you will understand yourself, and acquaint everybody else, that you do know how to trace.

TRACING PAPER.

As it is sometimes difficult to get a good article of Tracing Paper, we have decided for the convenience of those who use the Self-Instructor, to furnish the very best quality of Tracing Paper for just what it costs us, which is six sheets for 25 cents. We send six full sheets for 25 cents post paid. Send postage stamps in payment.

KNOWLES & MAXIM, Publishers.
The picture on this page shows Professor D. J. Ames, the great penman and editor of the Penman's Art Journal, 205 Broadway, N. Y., sitting at his desk. He is one of the greatest and most eminent penmen in the world. He executed all the work on this page in a few minutes. This portrait was taken while he was doing the work, and you can see how he sits and holds his pen, just as you could if you were in his office looking at him.

It is easy enough to do all this work if you sit and hold your pen in the right position. The above picture of Professor Ames shows how he sits and holds his pen, when actually at work. You can learn to sit and hold your pen in the same position by looking at his picture, just as well as if you had Professor Ames himself right with you to show you how.

To get the correct position, it requires but very little practice to be able to do all this work.
Full instructions for making this Fish given in the Texting Process.
HOW TO MAKE A FLOURISHED BIRD

Reverse your pen, holding it in the position for flourishing with the point toward you. Make the wings of the bird first, striking your lines in the direction indicated by the arrows, in the order they are numbered in the above copy. Then turn your pen, holding it in the direct position (or position used in writing,) and draw the head, neck and breast of the bird. Then turn your paper bottom from you, and, with pen reversed in position for flourishing, strike the lines forming the tail, then draw the foot and the bird is completed. Now this is all there is to it, and you see it is not a hard matter at all. We have separated the parts of the bird in the above copy, and numbered them, so you can see just how each part is made and just how to begin and go right to work and make a bird. Nearly all flourished birds are made on this same general plan. The allover cuts are perfect photographs from the real pen-work. They were designed and flourished to show the quickest and easiest way to make an elegant flourished bird. Anyone can see that it must be a very easy matter to learn to make the different parts of the above bird, and anyone can also see that it is easy to combine the different parts and so make the bird; therefore, it is very easy to make the bird. Anyone even the dullest scholar, even a man can make an elegant flourished bird by a little practice from the above copy. All that is necessary is to sit down and try. You will be astonished to see how easy it is.
INSTRUCTIONS.

This page shows you how to make different kinds of birds. It shows how to begin, how to proceed, and how to finish a bird. This page was designed and executed by John D. Williams, and is the greatest instructor ever known for learning to make all kinds of flourished birds. Taken by permission from Williams & Packard's Gems of Penmanship. Copyrighted 1866, by Williams & Packard.
Full instructions for making the Eagle and Snake given in the following process.
Sweet Home of the Little Birds.

Full instructions for making this Picture given in the Tracing Process. Copyrighted 1882, by the Publishers, KNOWLES & MAXWELL.
ALL DONE WITH A SINGLE STROKE OF THE PEN
From Ames' Lessons in Box Marking, Penman's Art Journal.
THIS WONDERFUL ALPHABET

was all done with a real pen. This Alphabet is the greatest piece of artistic pen

drawing in the world.

It is the most beautiful German Text Alphabet, and the most skilful and most

wonderful piece of pen drawing ever done. Every letter is a perfect gem in itself,

a wonder of artistic skill.

This Alphabet is of immense value to every penman and pen artist. By the

Tracing Process, any one can make an exact copy of any letter of this Alphabet,

without any trouble at all. All persons who have the Self-Instructor, see this Alph

abet for initial letters to begin an important work or a page, and for the initials

of their own names. You cannot make anything more beautiful or appropriate as a

present for friends, than the initials of your own name, or of their names, taken from

the Alphabet, and draw with a pen by yourself, which you can really do by the

Tracing Process.

The original Pen and Ink drawings of this Alphabet cost us an enormous sum

of money, and this is a perfect Photo-Enlarged Copy of the original pen and ink work.

This Alphabet alone is worth the price of a close studymen to any pen

man, writing teacher, or pen artist, or perhaps also a most interesting or helpful book

for any penman. Remember, by the Tracing Process you can draw an exact pen and ink copy of any of the letters of this Alphabet without any

trouble at all.

Copyright 1881, by the Publisher, Karsow & Bliss.

THE ABOVE IS A PICTURE OF

FRANK BLISS,

A BOY TWELVE YEARS OF AGE.

We give on this page two swans made by him the same

day: one made before and one after using the Tracing

Process.

Swan No. 2 is a most excellent piece of ornamental pen

work and shows what wonderful improvement can be made

by a child in only one day by the Tracing Process.

Little Frank Bliss came into our office and made swan

No. 1, which was the best he could do before trying the

Tracing Process. Then he made swan No. 2 the very day

by the Tracing Process.

Such wonderful improvement by a child in only one day

is something never heard of before, and is only accounted for

by the Tracing Process. Full instruction and all

particulars about the Tracing Process are given in this

book.

The Tracing Process is the greatest means on earth for

learning to do all kinds of ornamental pen-work.

Swan No. 1.

BEFORE USING THE TRACING PROCESS.

The swan on this page was made by him the same day:

BEFORE USING THE TRACING PROCESS.

Swan No. 2.

AFTER USING THE TRACING PROCESS.